

"I know one manager that never took out anything but a musical family over the Y. M. C. A. circuit who wired to Gates to name his own price for the Hippodrome."



It looks to me as if everybody has learned something except theatrical people," said the Chorus Girl. "I've been already asked to sign in three new musical comedies that have naval lieutenant heroes in white uniforms. I got a good voice, and they want me in musical shows, but what's the use?"

"The public simply won't stand for the natty naval lieutenant tenor any more. As a original novelty offer all the comic operas this year is going to be dominated by Oriental potentates! The Oriental potentate is a lemon so far as stage purposes is concerned."

"Sarah Bernhardt can play in a barn, with a fly-pestered cow and a pile of hay for scenery, and the people would pay three a throw to see her."

"It's just the same with a good play. Get a good play and if you costume it from a department store and paint the scenery with Easter egg dyes it won't keep the people from tramping you terribly in their effort to pay admission."

"But you can dress your actresses in diamonds and have solid gold scenery and if your book is punk the box-office man will have to bribe personal friends to accept two seats."

"But what do I care? Here are the theatres and they've got to have plays, and if the public won't go to help her in show the managers will bring in another. But I've made up my mind that I ain't going to be handed no more lemons. I ain't going to buy my costumes and spend six weeks rehearsing in any show that's got a naval lieutenant or a Oriental potentate in it, and you hear me!"

"Mamma De Branscombe is worrying

THE CHORUS GIRL—By Roy L. McCardell.

Illustrated by R. W. TAYLOR.

"The packers is all paying the highest prices for the best chemicals in the market, so that our canned meats will be printed in all the latest popular shades."



"Sawdust operators was benefactors to the race. That's what makes a nation prosperous—keeping money in circulation. My money or your money."

about the Hippodrome. She's got a whole lot of company to help her in it. So many people I know is nervous about who'll get the Hippodrome since Fred Thompson and Elmer Dundy ducked out that I don't think they'll go to Monte Carlo or Flushing, L. L. for the summer.

"The Hippodrome is all right. John W. Gates isn't going to hire it out as a barn. You won't hear the whir

of roller skates inside it this winter. Some managers who own their own clothes and others who have promised to pay for theirs is around telling their friends the big offer: they wired Gates for the Hip. I know one manager that never took out anything but a musical family over the Y. M. C. A. circuit, and it was his own family at that, who wired Gates to name his own price for the Hippodrome.

Gates might have done it, but the telegram was sent 'Collect' and no address was given, and there you are!

"Louie Zinsheimer says 'Don't

you care!' But I do care. I'd like to take a pride in my profession. I notice Louie Zinsheimer takes a pride in his, and ain't he sore at this muck-rake men who are disturbing the country's financial condition?"

"Look how stocks is being

pounded down," says Louie, "and it's all on account of the packers paying the highest prices for the best chemicals in the market so's our canned meats will be printed in all the latest popular shades."

"Louie Zinsheimer and Able Wog-

WHY WE ARE NOT TRAGIC ANY MORE.

By Nixola Greeley-Smith.



THE MORNING WORLD commented editorially yesterday on an article by Edith Searle Grossman on "The Decadence of Tragedy," in which it was stated that neither Hamlet nor Lear would be accepted by managers or public if they were products of to-day.

The decline of tragedy was taken to indicate a decay of feelings. Why not rather a growth of common sense? A little of that saving quality of these our times would have made most of the Shakespearean tragedies impossible. For instance, what was the sense, the use, the excuse of Juliet letting Romeo skin down a rope ladder to exile by himself? They had been duly married, and if she had gone with him, as any girl of to-day would insist on doing, there would have been no separation, no threats of enforced marriage to another, no poison, no double doom.

Hamlet, being of the artistic temperament, preferred to moon about murder rather than commit it, but, having it thrust upon him, he showed his superiority to the slayers of this century by simulating insanity before the crime, instead of waiting to try it on the jury. Denmark had its Dane, we have our Josephine Terranova. The difference is mainly between Shakespeare and the court reporters. And the latter not being poets, probably come far poorer the truth.

As to "King Lear," there has, to be sure, been a change in the point of view. It used to be assumed that we owed our parents indefinite respect and obedience, because of the existence they thrust upon us. Now, however, we are not sure that we can overlook such a liberty, but if we do forgive them for bringing us into the world we generally find them to be extremely agreeable and intelligent persons, for whom we entertain a thorough because reasoning regard. If King Lear were alive to-day his friends would have a commission appointed to determine his sanity, his property would be put in trust for him and neither he nor his happy daughters would have any reason to blister.

It is easy to be tragic in Denmark. It's a cool place. And yet, "temperament," the basis of all tragedies, increases in direct ratio with the temperature. "Know ye the land where the cypress and myrtle Are emblems of deeds that are done in their clime? Where the rage of the vulture, the love of the turtle, Now melt into sadness, now madden to crime."

In temperate zones we have temperate passions. We look beyond the crime of impulse and see the electric chair, and unless we happen to be a beautiful woman it gives us pause.

But we have one tragedy, nevertheless—the great tragedy of being afraid to be tragic.

HEALTH AND BEAUTY.

By Margaret Hubbard Ayer.

For Scanty Eyebrows.

VANITY—This remedy has been successful for scanty eyebrows: Red vaseline, 2 ounces; tincture of sandalwood, 1-8 ounce; oil of lavender, 15 drops; oil of rosemary, 15 drops. Mix thoroughly. Apply to the eyebrows with a tiny toothbrush once a day until the growth is sufficiently stimulated. Then less often. This ointment may be used for the eye-

lashes also. In this case it should be very carefully applied. It will inflame the eyes, as any oil will, if it gets into them.

An Internal Remedy.

GENTLEMAN—Pure cream of tartar is used as an aperient and in that connection is a corrective of eruptions of the face. But for general use I would suggest phosphate of soda—a teaspoonful of soda in a glass of hot water night and morning.

For Tangled Hair.

M. O.—Put the least amount of olive oil on the comb and gently draw it through the hair. It will remove the tangles.

HINTS FOR THE HOME.

Coleslaw.

CUT cabbage up fine, put in a pinch of salt, a piece of butter enough to make it keep from sticking, and a tablespoonful of vinegar. Boil 1 hour.

Sago Pudding.

ONE-QUARTER cup sago, 1 cup milk, 1 egg, pinch salt, 1 teaspoon vanilla. Wash sago and soak two hours in milk. Beat the egg and sugar together, add the milk and sago, salt and vanilla. Place in pudding dish and bake one hour in slow oven. Serve hot or cold. Apples or berries can be added when put in oven if any one wishes, about 1 cupful. Now double the quantity for four, and so forth for as many as you wish.

Egg Sandwiches.

CHOP finely the whites of hard-boiled eggs, force the yolks through strainer or potato ricer, and mix with cream solid dressing. Remove end slice from bread, spread end of loaf sparingly and evenly with the mixture. Cut off as thin as possible. Repeat until the number of slices are prepared. Remove crusts, put together in pairs and cut in squares or triangles.

Gold Cake.

ONE cup sugar, scant 1/2 cup butter, pinch of salt, yolks of three well-beaten eggs, 1/4 cups bread flour, 1 rounded teaspoon baking powder. Mix well and add 1/2 cup cold water.

FASHION'S NEW PUZZLE: THE ASPIRING "WAIST LINE."



WHAT is becoming of the waist line? Fashion devotees are beginning to find it a rather difficult task to keep pace with the ever-aspiring waist line. It is getting higher and higher all the time, and from present indications it looks as though it would never stop till it really came to be.

The present styles, the radically new and the comparatively new, show the history of woman's waist line through the different historic periods all concentrated in one season.

The conventional waist line with the bodice is what we see in our street style. But look out for the director's style. Our lady of fashion on Fifth avenue has taken to the director's style, which brings the line several inches above the waist.

And even more short-waisted than the director's is the empire gown, which bids fair to reign supreme among smart dressers.

The change from the accentuated long waist, with the belt pulled down far in front a la kangaroo, and with skirt cut out so as to exaggerate the long waist to the empire style, shows the extremes to which woman's fancy leads her.

As may be seen by the accompanying cuts, the ascending waist line in the three stages of upward flight leaps from the waist line proper to the armpits.

The fashionable dresser of 1906 has had to adjust her waist line so repeatedly to the demands of "style" that she will no doubt be relieved when the limit to the ascent is reached by the Paris

artists, who keep making over the form divine to accommodate the new fads of dress.

The empire gown, which, with the director's, is the most popular fashion in the extreme smart set, is often seen, however, with the tight-fitting lining following the real French lines of the figure, with transparent draperies forming the gown. The empire gown with no compromise, however, has raised the waist line so that there is scarcely a chance for the most extreme designs to go a step further in the upward flight of fashion. The illustrations are from the New Album.

him. It showed how much you cared. Write him a short note asking him to call.

Will Change His Religion.

I AM twenty-two years old. A young man of the same age wants to call on me. He is wealthy, but of a different religion from mine. I am employed in a downtown office, and have explained to him that my parents object to him because of religion. I think a great deal of him, and he has promised to change his religion for mine. Please tell me what to do, as I do not wish to offend my parents and I do not want to give him up. LUCIE.

Binks, the Bellboy.

By Mark Madigan.

"IT gives me one of those fatigue

sensations to hear this talk about

New Yorkers being swift and

doing such fancy stunts over the hur-

dies of life," said Binks the Bellboy,

this morning, as he ordered his horses

unhitched and sent to the country.

"I don't make out your talk," said

Clancy the Broomman.

"What I mean," said Binks, "is that

these New Yorkers get the credit for

being so swift, and as a matter of fact

the people who cut up the real 'didos'

and make the town a continuous Coney

Island with a convention of drummers

in it is the 'peepul' from the water-

tank towns of the country, who come

here to spend their money and cut

loose for a good time with no fear of

the village deacons cutting them down

for untoward conduct."

"Don't some of the New Yorkers do

the High Jinks business once in

awhile?" queried Clancy.

"Sure," replied Binks, "but when you

come to find out about it you find

they are people who come from some-

where else who came here and went to

work till they get enough to get in

the Directory of Directors, and then they stop every once in awhile to blow off steam.

"The 'peepul' that make the big hotels and theatres, however," continued Binks, "are the folks from Scranton, Pa., Buffalo and the like."

"It's so easy to get here nowadays that a man can come down here from most anywhere and have a night's hot fun and get away back home before the local newspaper has had time to find out he was 'one of those visiting in New York last week.'"

"I know a man who is the President of a bank and a leader in benevolent socials in a town not far away who comes to town once a year, alone on business and he usually gives a supper party that has more ginger in it than five Seelye dinners, and he drops a roll of money from the time he gets into town till he leaves that an ordinary New Yorker doesn't spend in a year."

"He is only one of a thousand of these, and when they ever find some other place as good to go to, Broadway will look like Fifth avenue on an August Sunday afternoon."

May Manton's Daily Fashions.

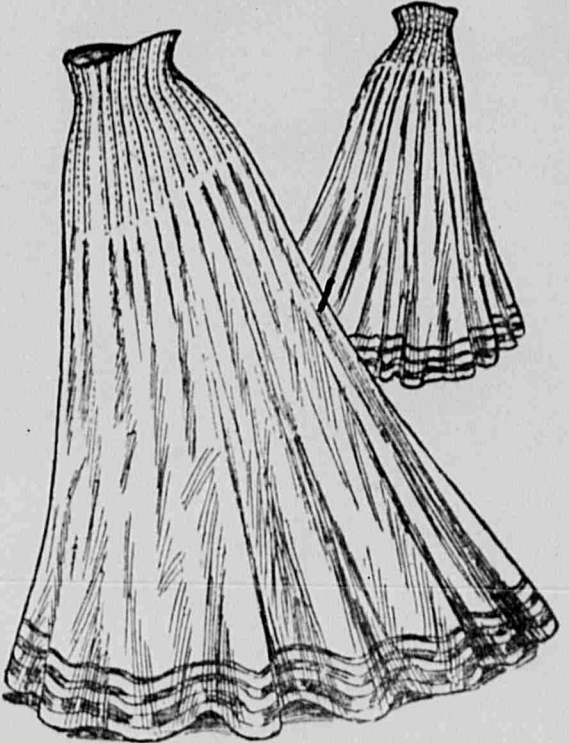
THE princess skirt is a pronounced favorite, and a very graceful and attractive one. It can be worn either with a lingerie waist or with one of matching material, and is altogether satisfactory and very generally becoming. This one is tucked to form a deep girdle, and is shown in soft gray mirage silk trimmed with velvet banding, but it will be found appropriate for all seasonable materials, the washable ones as well as those of silk and light-weight wool. Fine linen and cotton materials are greatly liked made in this way, and can be trimmed with frills or with insets of lace and embroidery, while the light-weight wools, such as velveteen and the like, are equally in demand. Made with the slight train, the skirt is appropriate for indoor occasions, but can be cut off in walking length when it becomes adapted to the street.

The quantity of material required for the medium size is 10 yards 21 or 27, or 5-8-4 yards 44 inches wide, if material of figure or top; 4-1-4 yards 21, 7 yards 27 or 4-1-2 yards 44 inches wide if it has not, with 13 yards of banding to trim as illustrated.

Pattern 5390 is cut in sizes for 22, 24, 26, 28 and 30 inch waist measure.

Special Announcement—A handsome supplement will be issued with The Evening World June 30, containing a color page of May Manton Summer Fashions of interest to women.

How to Obtain These Patterns. Call or send by mail to THE EVENING WORLD MAY MANTON FASHION BUREAU, No. 21 West Twenty-third street, New York. Send ten cents in coin or stamps for each pattern ordered. IMPORTANT—Write your name and address plainly, and always specify size wanted.



Tucked Princess Skirt—Pattern No. 5390.